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The CARMELITE

"Tolerant, But Not Supine"

VOL. I. No. 2 | CARMEL-BY-THE-SEA, CALIFORNIA, WEDNESDAY, FEBRUARY 22, 1928 | Five Cents

Arts and Crafts to Back Carmel Drama

By Eugene Watson

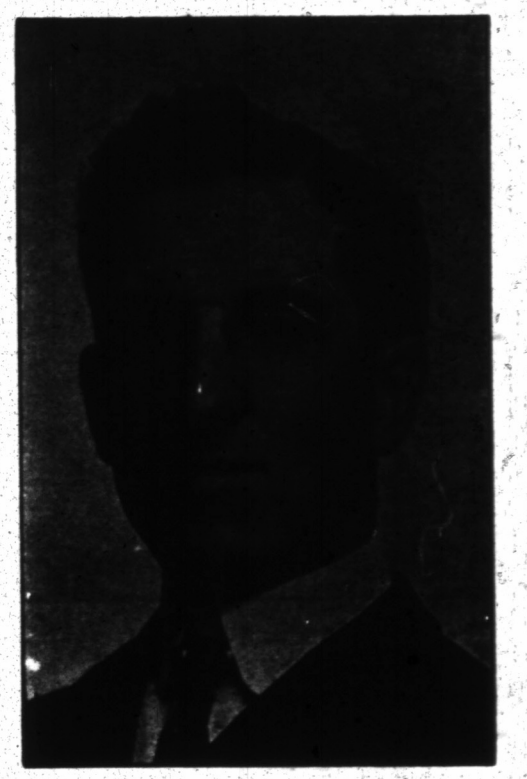
There is a strong sentiment in the village toward continuing and encouraging local dramatic talent whether it be from the acting or from the producing standpoint. There is also a strong demand for outside productions for the variety that they afford as well as for the opportunity to compare the work of outsiders with that presented here. The Misses Denny and Watrous have endeavored to encourage both forms of production but they are not in a position to support the local productions out of their own pockets. For this reason a group was organized to find ways and means to cover the necessary expense of local productions in order to insure dramatic offerings of excellence. On learning this, the Arts and Crafts Club gave vent to a growing demand on the part of some of its directors and members to change the status of the organization to a dramatic and social club and to that end it combined with the group backing local productions in order to make a united effort.

Another reason for the Arts and Crafts taking up this work is the necessity of a place for rehearsals. It is obviously impossible to rehearse at The Golden Bough without interfering with other attractions and engagements and it is not conducive to good drama to rehearse here, there and anywhere.

The Arts and Crafts Theatre offers an excellent place for rehearsals thus freeing The Golden Bough from all preliminary work and enabling the players to rehearse at The Golden Bough only during the final week. Furthermore, The Golden Bough is not fitted for a workshop and much has to be done in connection with all plays presented. This illustrates another advantage in the connection of the Arts and Crafts with local drama.

But this does not mean that the future of local drama is insured. If the object of the Arts and Crafts were but to make money it would be possible to produce only plays that would bring large returns to the box office. Many of these plays are not available to any amateur organization and many others would not justify the efforts expended upon them. Only the best plays should

(Continued on page two)



WHEREAS: Wednesday, February the twenty-second is a national holiday by reason of its being an anniversary of the birth of George Washington, our first president, and

WHEREAS: It is fitting that we treasure the memory of one who did so much toward bringing liberty and happiness into the lives of the millions who came after him,

THEREFORE: I, John B. Jordan, Mayor of the City of Carmel-by-the-Sea, do declare this twenty-second day of February, a HOLIDAY, to be observed by all our good people after the manner of their choice.

DATED at Carmel, California this
20th day of February, 1928.

JOHN B. JORDAN,
Mayor of the City of Carmel-by-the-Sea.

"THE WIND ON THE HEATH"

These words are written—partly copied—for the direct benefit of two Carmel men and two Carmel women. So fine is the spirit of the Norfolk gypsy that we cannot refrain from putting his words in type, on the chance that what may be cheering to the two men and two women may be a comfort to others we know not.

Consider well the words of Jasper Petulengro, the gypsy, to George Borrow: "Life is sweet, brother."

"Do you think so?"

"Think so! There's night and day, brother, both sweet things; sun, moon and stars, brother, all sweet things; there's likewise the wind on the heath. Life is very sweet, brother; who would wish to die?"

"I would wish to die————."

"You talk like a giorgio—which is the same as talking like a fool—were you a gypsy chal you would talk wiser. Wish to die, indeed! A Romany chal would wish to live forever!"

"There's the sun and stars, brother."

"In blindness, Jasper?"

"There's the wind on the heath, brother; if I could only feel that, I would gladly live forever."

The Dove of Peace Descends

By Pauline G. Schindler

The tempest begins to subside over the Theatre of The Golden Bough. For a time, it is true, there were issues, a controversy, the ragings and thrashings about of temperaments and interests in conflict.

A week ago rumor sped over the town that Edward Kuster had returned from Paris to arrange for the immediate leasing of his theatre for a long term of years to moving picture interests. Immediately the town fathers, together with its mothers, aunts, and uncles, stirred into a flurry of movement. "It will break the heart of Carmel!" some cried. "Something must be done to stop this outrage." Others answered, "Mr. Kuster has reason to feel aggrieved. And this is simply a large revenge."

Some with a sense for drama, or with the instinct or editorial headline, saw this as an issue between villain and hero. With Edward Kuster as villain, and the community as downtrodden and virtuous, as impersonated by Denny and Watrous, or The Carmel Players. To still other eyes, The Carmel Players, with the Arts and Crafts Theatre, appeared the instigating cause of the uproar, with their innocent intention of finding a place for more economical production.

But it is noteworthy that a mother does not spank her child because the child needs to be spanked. She spanks the child because she is either very, very tired, or very much worried about something. There is seldom, in real life, a real villain. But there are many ways of misunderstanding and misinterpreting the actions and intentions of others. Remembering this, we make the following as our interpretation of the situation here.

In most small American communities, amusement of only the cheaper order flourishes. Rare is the town, as small as ours, which will dare to present in its Theatre an artist for the sake of artistry—a Gieseking; or a great work of drama — a Liliom. Rare also is the Theatre-owner who cares more for the production of works of art for beauty's sake than he does for profit's sake. Art is simply not profitable in communities of our size.

Edward Kuster is interested in the drama as an art form. But the mom-

(Continued on page two)

ARTS AND CRAFTS TO BACK CARMEL DRAMA

(Continued from page one)

be put on whether they are of the so-called "high-brow" type or whether their appeal is to everyone. In order to be unfettered from the box office demands it will be necessary to insure enough local capital to produce the finest and best drama and to develop new talent in this locality where talent seems to be so abundant.

To this end the Arts and Crafts will soon approach the lovers of fine drama to ascertain whether they will help in underwriting a specified program or will merely subscribe to a drama fund. The amount will not be large and the response is expected to be ample.

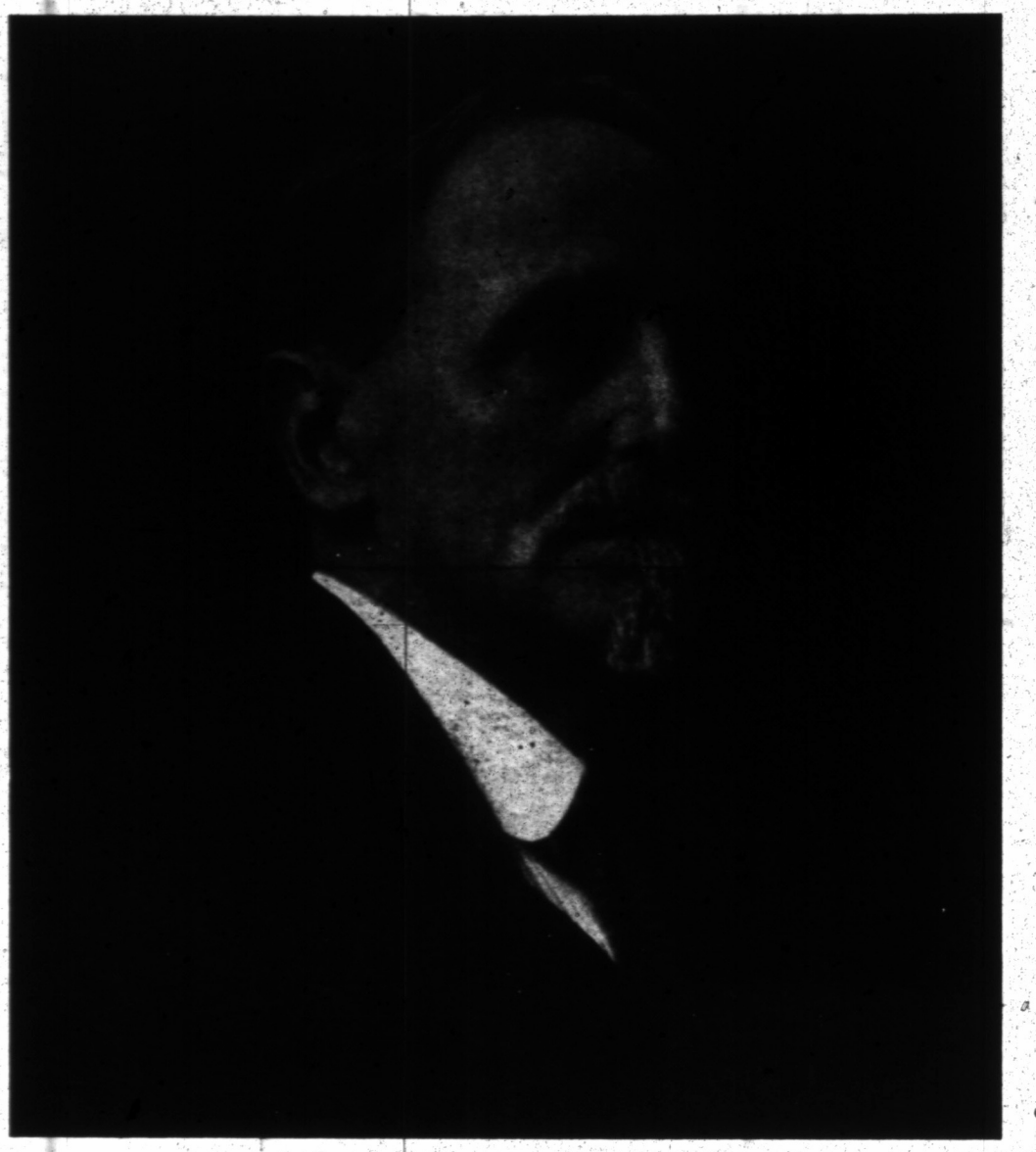
This fund, when received or promised, will be administered solely by the Directors of the Arts and Crafts, (to whom George "Neb" Lewis and the writer have recently been added) in producing plays at The Golden Bough and at the Forest Theatre. Plays will be selected by a Committee appointed for the purpose and will be directed by George Ball and such other directors as the Board may invite.

This arrangement will enable the Misses Denny and Watrous to make use of their theatre to the best possible advantage and relieve them from the necessity of financing local drama. On the other hand, the Arts and Crafts Club, with assets of more than $19,000 over all liabilities, will, with its dramatic fund, foster and develop local dramatic talent and will use its building facilities to develop the social side of the organization which has been, perforce, somewhat neglected.

As far as Ted Kuster is concerned there will be no interference with any plans which he may have arranged and he will find that all of the three groups, (the Arts and Crafts, the Misses Denny and Watrous, and he, himself) are working toward the same end. Perry Newberry has said that the Arts and Crafts Board "immediately started the movement to unite all interested in dramatics under one banner, and sent its representative to Edward Kuster, to lay before him its plans." It might not be inappropriate for the writer, as a Director of the Arts and Crafts as well as a member of the original group organized to support local drama to say that the Arts and Crafts, realizing the value of the work started by the first group, **joined forces with this group for a united effort. No representative was sent to Ted Kuster, as there were no plans to lay before him** and no reason for laying them before him or before anyone else until the Board decided so to do.

Q.—Where is the Carmel Postoffice?

A.—The Carmel Postoffice is just across the street from Sally's.



WILLIAM P. SILVA
Of Carmel-by-the-Sea

Mr. Silva is the winner of a $2,000 prize offered by the Art League of San Antonio, Texas for oil paintings dealing with Texas subjects.

The original sketch for "Wild Poppies," the prize-winning canvas, was made by Mr. Silva near Austin, Texas; the finished work (30x36) being completed at Carmel in December and shipped in January.

The first news of his good fortune came to the painter yesterday in the form of a congratulatory telegram from Ellsworth Woodward, president of the Southern States Art League, of which Mr. Silva himself is vice-president.

PURELY PERSONAL

Mr. and Mrs. Jack Flanner who have been visiting Mrs. Flanner's relatives in Norway, have again returned to this country and are at present residing in New York City. Mr. Flanner is well known in Carmel, also Mrs. Flanner who was formerly Miss Andrea Asbjornsen.

Mrs. Isabel Nicholson was hostess at a tea given at the Art Gallery Sunday afternoon. It was the first of a series of teas to be given there Sundays at four o'clock.

The Misses Margaret and Frances Burpee entertained at bridge Tuesday evening. Among those present were Miss Helen Willard, Mrs. Jean Woods, and Mrs. Peter Taylor.

Miss Amy Albey gave a party for a group of her high school friends at her home on Lincoln Street last Saturday evening. Guy Walker says they all had a rousing good time.

Mrs. Hart and her small daughter are spending this month in Carmel; occupying the Criny Cottage on Mission Street. Mr. Hart comes down from San Mateo each week end to see his family.

Mr. and Mrs. L. N. Legendre are leaving Tuesday for Los Angeles where Mr. Legendre has been commissioned to execute some murals.

Mr. and Mrs. Kingsbury and son, Maurice, whose home is in Maine, and who are frequent visitors in Carmel, are stopping at the Pine Inn.

Luis Mora is with us again, after having been in Pittsfield, Massachusetts with a picture for the boy's club there. The canvas will be hung March 15.

THE DOVE OF PEACE DESCENDS

(Continued from page one)

ent he imported an artist—Maurice Browne, he also imported a temperament. And from then on, the stage being the arena of the arts, the clang and clash of temperaments is inevitable.

Divergence of opinions among such individuals, their promoters, supporters, and opposers, is to be expected. These minor wars must arise among ardent types. That in Carmel these wars are concerned with such relatively small questions as to whether or not a dramatic company can economize effectively by rehearsing and producing in a smaller and uglier Theatre, is a matter for congratulation. We are not to any appalling degree at sixes and sevens among ourselves.

In this particular instance, the real reason for a situation of difficulty here, besides that of the natural conflict to be expected among energetic minds, lies in the difficulty of producing in so small a community, plays of the high quality which will pay for the cost of production. Until Carmel can produce larger and more dependable audiences, the margin of production risk is wide, and nerve-racking.

What to do? If the Carmel Players withdraw to a cheaper and less satisfactory building, the Theatre of The Golden Bough logically goes overboard, either to a rival company or to a moving picture concern.

Another solution is possible: If The Carmel Players, or any other group, wish to retain The Golden Bough, they must either popularize and cheapen their quality, or they must find some more active audience-support from the community.

We submit that the latter can be happily and painlessly brought about if those persons interested in the drama as an art will undertake the responsibility, and make a habit and a fashion of attending first nights, and then communicating their enthusiasms to the rest, by visit and telephone, and the generation of those atmospheric currents which bring audiences to subsequent performances, alleviate the apprehension of the box office, and make of the drama, instead of a limping and tentative exploit, a confident and GOING achievement in Carmel.

Meantime, Mr. Kuster has been reassured of the loyalty of the community, and of its participation with him in his hopes for a great Theatre of the Arts of Carmel.

DR. R. A. KOCHER
ANNOUNCES THE
REMOVAL OF HIS
OFFICE TO LA GIRALDA
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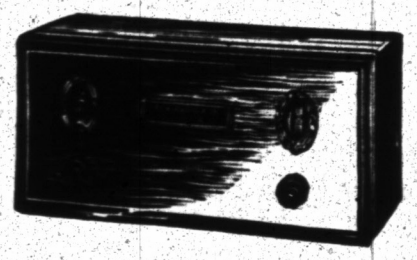
DOLORES STREETS



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JUST KIDDING

The Semi-Serious Musings of "S. A. R."

IN the midst of editing a paper with neither reporters nor capital wherewith to hire them, a great weariness came upon us and we fell asleep. We dreamed a dream, and so vivid was it that we recall its veriest item and recount herewith, lo! its most embarrassing moments. For we were holding court, and sat enthroned beneath a tree across from Pine Inn of Carmel-by-the-Sea. (And we are not accustomed to sitting enthroned or holding court, anywhere). A flock of associate and assistant editors surrounded us, each volunteering advice on how the paper should be edited, what to "put in," what to "leave out." And noisiest of all, insisting on four pages of Abalone League doings each issue, loomed gentlemen in iron masks—the gentlemen—"Sheridan and Staniford."

GIVE US personals, lots o' personals," chorused a knot of frou-frous who were skip-roping in front of the Carmel Weavers. "Thrill us with the journeys of Jezebel to King City and return; ensnare our fancy with the voyaging of Jasper to Castroville." A duchess in Gainsborough curtsied low and murmured desires of column on column of "delightful bridge luncheons and charming hostesses," and "among those present were Mesdames ——————."

WHAT HO! Chemist!" cried we, "Fetch hither the smelling salts," Came Sir Thomas, and when we had sniffed and stiffened and made plain that although we were a young newspaper we would stand for no back-seat editing a hush fell on the throng. But not for long. A stir in the crowd, the opening of a lane, and a trio approached. We knew the tall one, the mould of the grave on his doublet, the damp of death fogging the slow-burning fire of his eyes. Before him: Heron; behind him: Jordan; and Will Shakespeare spoke, holding each by the hand. "These are my disciples; make room for them; make ye PLENTY of room. Praise them highly. Cut the Woman's Club, can the P.T A., abolish the Abalones, but mark ye well the doings of these twain."

DEEPER and deeper into dreamland we fell and saw a star drop from the heavens. In the center of Ocean Avenue it struck and split into three fragments, one piece resolving itself into Barney Segal, another became Chris Beck, the third changed into a form resembling Court Arndt. They leap-frogged away, pausing between each jump to scatter handfuls of dimes over the heads of the crowds. We KNEW then we were dreaming. We pinched ourselves and awakened in the Theatre of The Golden Bough.

GIESEKING was playing softly; Buhlig was accompanying on the harmonica; Blackman was hawking lemon 'rops and peanut brittle from a tray hung from his neck. Came a thundering at the door, a rattling of metal, and the cheeks of the high priestesses of the temple grew pale. "We want the editor," cried the besiegers, "he cut our stuff." We want more room for the painters, more room for the realtors, more room for Major Traffic Plan, more room to root for the Higher Drama, the Carmel Players and the 'Full Dinner Pail!' "

THIS time we really awakened. The Bride was shaking us gently. The early sun was streaming through the windows and the cracks left by the builder at "cost plus five per cent." "There's no grapefruit," she said. "The coffee is low. And yet you can afford two dollars for a business license for an eight-page paper."

GUILTY!

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The
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CARMEL-BY-THE-SEA, CALIFORNIA
Founded February 15, 1928

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STEPHEN REYNOLDS — EDITOR
L. N. LEGENDRE — BUSINESS MANAGER

OUR POINT OF VIEW

A WORD ON NO. 2, VOL. I

With the doves of peace roosting on the gargoyles of The Golden Bough, with Ted Kuster in Los Angeles, with the dean of local drama no longer menaced by the bogie of an empty dinner pail, all promisees well for a varied and sensible spring and summer half-year of theatrics.

True to its promise, The Carmelite threw open its columns to responsible folk in a position to write with first-hand knowledge. Thus, after Mr. Kuster's initial statement on a timely and interesting subject we follow this week with the writings of Director Eugene Watson of the Arts and Crafts Club, and Mrs. Pauline G. Schindler. It is pointed out that Mrs. Schindler's article is based on information furnished by Mr. Henry F. Dickenson, committee spokesman on behalf of the Carmel Players, and is therefore competent—if not completely enlightening.

Perhaps the less said, the better. The attacked cavalry have dismounted from their high horses and will fight the common Movie enemy on foot—that Kuster's Last Stand may not have been in vain.

In any event, The Carmelite has played fair.

It always will.

A TIP FROM GENERAL WASHINGTON

In 1778, during that desperate period at Valley Forge, when British forces held Philadelphia, and most men thought that cold and hunger had undone the morale of the Americans and defeated the move for Liberty, General George Washington wrote to John Parke Curtis, "Lands are permanent—rising fast in value—and will be very dear when our independence is established."

These words, penned one hundred and fifty years ago, apply with equal force today. Would you have land for a home? Would you have land as an investment? Then buy at once—buy from any reputable firm while the cost is within your reach, if it be only a modest plot whereon a cabin may nestle among wild lilac, and roses climb.

A PLEA FOR ECONOMY

With a county tax rate of $3.425, a sanitary district tax of $ .75, and a city tax rate of $1.15, the property holders of glorious but expensive Carmel-by-the-Sea are subjected to a combined tax of $5.325. This tax added to street and sewer assessments is, in many instances, a financial burden greater than many of our humble citizens can well bear. Some of them are advanced in years. Others of them are invalids. Many of them are retired and living on small fixed incomes which may not be stretched to cover speedways, stop-signs and other doo-dads of a hectic and speed-mad generation.

A tax rate of $5.325 is a poor advertisement for Carmel—if advertising be necessary—and compared with other municipalities taxed in like measure, we have little to show for the money.

SAND DUNE OPTION GIVEN

Word comes to us on the eve of going to press that Mrs. Harry S. Nye, chairman of the City Planning Board of Carmel-by-the-Sea, holds an option on that portion of the Sand Dune Tract recently acquired by Elizabeth McClung White. This option, valid for four days, is in the sum of $40,000.

A petition, it is understood, will be circulated by George Seideneck as soon as possible, asking that the Board of Councilmen take suitable action to acquire this tract, either by purchase or condemnation proceedings.

In the absence of facts on which to base a coherent story on the situation, and realizing that much may be said for as well as against the parties and conflicting interests involved, The Carmelite can but ask a little patience on the part of readers who would like a few truths to digest.

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OF
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THE CARMEL PLAYERS
IN

"The Butter and Egg Man"

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STAGE AND SCREEN

BRAVO! BUHLIG!!

By Ariel Raczkiewicz

Most unfortunate were the many individuals who were unable to be present at The Theatre of The Golden Bough on the evening of February seventeeth—a significant date in the life of Carmel. Tremendously vital must have been the experience that was offered the eager and thoughtful few who attended.

Music rose into the air—music unfettered by personality, untainted by the slightest exaggeration or departure from fundamental truth—music, which because of the sheer simplicity of its presentation was art in its truest form.

First came Bach—the Toccata in D minor. It was not merely an interpretation of Bach to which we were listening by a performer eager to mould the composition to suit his own taste. It was something genuine and unadulterated that was offered us—Bach itself, in all its purity.

The majestic lines of the Cesar Franck Prelude, Chorale and Fugue which so consistently followed the Toccata left us with a slight feeling of doubt and trepidation as to the congruity or the digestibility of the Chopin group which the program promised next to offer. But we heard a Chopin that was thoroughly wholesome and free from the "prettiness" with which it has so often been marred.

And how stimulating afterward to hear the Scriabin! Bach and Scriabin —Scriabin the outcome of Chopin and entirely congruous.

Schoenburg's Opus 11, fortunately, was added to the program. Its intricacy of pattern stirred, captivated and left us bewildered, perhaps, but entranced and with ideas on which to build. It is a difficult task after following the abstract beauty of Schoenburg and being left soaring to collect one's faculties sufficiently to be able to come down again to the concrete.

The Debussy numbers were stirring compositions. The Roumanian Danse of Bartok had the power to rouse us from our dreaming. How wonderful to be alive! For an encore, Buhlig gave "Marked Passages," by Henry Cowell.

So much for the music, and now for a glimpse of Richard Buhlig, the man who brought it to us. I had read somewhere that he was an individualist—that always did he play HIMSELF into the works of the masters. It was a revelation to discover the utter fallacy of such rumor, for never have I heard an artist whose impersonal attitude and reverence displayed the music —(not an exhibition of his skill in evoking it)—who could refrain so beautifully from interposing his own personality.

If one wished to discover Buhlig merely as a pianist one might easily employ all the unusual adjectives and use them in the superlative degree. But after all, he is a great pianist because he is a great thinker—not merely because he possesses a flawless technique—or any of the other tools necessary to the expression of great thoughts. (In mentioning tools, it is only fair to state that Mr. Buhlig's piano did not arrive in time for the concert, and so he was forced to play on an instrument most inadequate to his needs).

Together with the music and the short talks which Buhlig gave, the program was one of the most valuable ever given in Carmel. It was a night of history—a graphic story of evolution. What deep reverence for the grandeur of the past was in it! What radiant joy and intensity in participation in the mysterious present!

CARMEL PLAYERS AT THE GOLDEN BOUGH

New York liked George Kauffman's "The Butter and Egg Man," when it was produced there in 1925, and on this Friday and Saturday nights February 24th and 25th, at The Theatre of The Golden Bough, the Carmel Players will appear in the comedy.

The story of the action is ingenuious. Lehman and McClure, partners, have a play on their hands, but no money with which to produce it, when Peter Jones, a mere boy, appears with $20,000 and a longing to go into the show business. Jane, the girl in the partners' office welcomes him with a smile and the smile lingers with Peter. Of course the play fails, the boy loses his money; but by and by, as the comedy laughs on he finds success with both the play business and Jane.

Burns Mantle says that according to Broadway gossip the "Butter and Egg Man" title was coined by Texas Guinan,, a hostess of a New York Night Club and that it is applied to those innocent angels of the theatre world who rush in where wiser investors fear to tread.

Cast your eye over this all-star cast and buy your tickets early.

Joe Lehman.....Byington Ford	Peter Jones.....Stanton Babcock
Jack McClure....Earnest Schweninger	A Waiter.....Hans Ankersmit
Fanny Lehman.....Katherine Cooke	Otto Bernheim.....Fritz Krejcik
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The CARMELITE Calendar

FEBRUARY

22 **Dedication**— Monterey Baseball Club park preceding game Monterey vs San Francisco Seals, 2:00 p. m.

22 **Polo**—Del Monte Field, 2:30 p. m. Championship series.

22-24 **Golf**—Gold Vase Tournament, Del Monte Course.

23 **Woman's Club** — Meeting of Garden Section, 10 a. m. Meeting of Music Section 3 p. m.

24 **Carmel Players** — "The Butter and Egg Man," Theatre of The Golden Bough, 8:30 p. m.

25-28 **Polo**—8-Goal Team Events, Del Monte Field, 2:30 p. m.

25 **Carmel Players** — Second and last performance of "The Butter and Egg Man," Theatre of The Golden Bough, 8:30 p. m.

26 **Polo**—All Star Game, East vs West, Del Monte Field, 2:30 p. m. Championship series.

26 **Divine Service** — All Saints Chapel, Community Church, Carmel Mission, Christian Science, all at 11:00 a. m.

27 **Baseball** — Abalone League Games, Carmel Woods.

27 **Golf** — Women's Pebble Beach Golf Championship — ending March 2, Monterey Peninsula Country Club.

27 **Reading**—"Macbeth," Frederick Warde, Pine Inn, 8:30 p. m.

MARCH

3 **Concert**—Kathryn Meisle, Contralto, Theatre of The Golden Bough, 8:30 p. m.

20 **Election**—Last day for filing nomination papers, three councilmen, one treasurer, one clerk.

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From a Sketch by Rose Campbell

WHEN OLD CARMEL WAS YOUNG CARMEL

By Grace Roberta Wasson

When old Carmel was 'bout the size of a cozy little farm,
And everybody come up town with a basket on his arm,
And everybody had a smile fer everyone he met:
Them was the happy days—by Gosh! that I'll not soon forget.

When everybody wore exactly what he doggoned pleased—
Whether cords of ankle length, or britches to the knees—
When style was what one fancied, nothin' less and nothin' more . . . .
And tourists didn't pester us apoundin' on our door
And askin'—"Which is Amy's house?" or "Where's the Carmel Mission?"
And when Carmel was jest Carmel, not needin' no addition . . . .
And when our streets were what you'd call jest paths among the pines . . . .
And dogs were dogs, with no fuss made, no license and no fines.

And when the good Pacific washed up drift-wood by the cord
And everybody helped himself while shoutin'—"Praise the Lord!"
'Cause that meant fuel with no expense and who was there to hollar
If somethin' useful come your way and didn't cost a dollar?
O that was life with time to dream! jest take my word fer that,
I surely was contented as a well fed tabby cat.

And when our Forest Theatre—back in them palmy days
Put on a show what was a show; none o' your modern plays,
We'd stumble through the woods at night with candles in tin cans;
There wasn't street lights then you know, and no new fangled plans—
No sewers—pavements—broad highways—to mow our forests down . . . .
We was jest a artists' colony, and a durned good quiet town.

But times is changed—hit aint the same—these pavements hurt my feet!
And I miss the old-time faces when I walk the village street.
O well, perhaps it's fer the best: I aint got no kick comin',
But I'm glad I knowed Carmel as WAS without her modern plumbin'.

THE PRESENT

The hour is struck—the die is cast!
That passive heaven could not last.
Vigor and zeal are at the helm
Throughout this broad progressive realm.

In infancy our step was slow . . . .
Nature demands that this be so,
But nature likewise has decreed
That as we grow we gather speed.
AWAKE! ACHIEVE! CREATE ANEW!
This reminiscence will not do:
The world moves on and we must move,
Not in the old, the time-worn groove,
But onward—upward—forge new ways,
And though we honor those first days
We dare not tarry in the past
For ART means progress . . . . and Art moves fast.

GOSSIP OF THE GALLERIES

Fact, Fancy and Conjecture Gleaned in the Field of Art

NEW WHITMAN ETCHINGS ON VIEW

By Alberte Spratt

The Carmel Art Association Gallery is a lively place these days. Something new is always arriving and there are many interesting things to be seen there. The new Curator, Miss Kitty Smit, is full of enthusiasm and has plans for the future that will give a wider scope to the gallery's activities.

There is no admission charge. Doors are open from two until four every day except Sunday, and no invitation is needed. Bring your friends. If you do not care for all the pictures look at them anyway. Many are interesting, and stimulating discussion is heard. Sometimes families are threatened with disruption—all in the cause of art.

The latest acquisition is a portfolio of interesting etchings by Paul Whitman.

Etchings, by the way, are always acceptable gifts and come well within the reach of the average pocketbook. Whether framed and hung on the wall or kept in portfolios, (as is the custom of the collector) they are things worth having.

Don't forget the studio tea every Sunday afternoon at four o'clock. A charge of twenty-five cents is made for the tea. With this is served ten dollars worth of discussion, art information and general enjoyment.

TO THE ARTISTS OF CARMEL: GREETINGS!

Dedicated to the furtherance of all arts, the founders of this newspaper desire to give the publicity due each and every one who is working along creative lines.

Our village is best known for its artists, its creators in music, rhythm, painting, sculpture, verse and literature. Every form of art is represented here, but there is still more that can be done to let the world know who we are and what we are attempting.

This page is dedicated to the painter, the sculptor, the etcher, etc., and we hope to record here many a triumph for the artists of Carmel.

We want you to cooperate with us; we want you to let us know what you are doing. One of you, possibly, is receiving prizes in distant cities, one of you may be giving an exhibition in a near-by town that we would all be glad to visit; one of you, perhaps, has received a valuable commission. We would like to know these things, and all Carmel would like to know.

Visiting artists, we wish to know you. Many local people are working unknown, doing interesting things.

The Carmelite is collecting a register of all the artists on the Peninsula, such a register to be used as a public convenience. Where you live, your studio hours and days of "open studio," type of work and where else your work may be seen. This is to help the public and the tourist, both of whom are at times quite bewildered when it comes to viewing the work of Carmel painters. We have the reputation, but people inquire constantly, "Where are the studios?" Many a valuable commission has been lost.

The Art Association Gallery is doing its work nobly along exhibition lines, but often the call is to see the artist personally. Protection for the painter from the trifling curiosity seeker may be derived by studio hours which do not conflict with the working day. This is up to the individual. But the public would like to know WHO you are, WHERE you are and WHAT you do.

Any communications along these lines of art-interest may be mailed to Alberte Spratt, care of The Carmelite; or telephone 673.

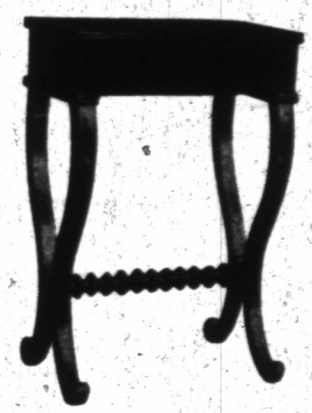
PALETTE SCRAPINGS

Carmel artists showing at the widely discussed Oakland Art League Exhibition are: Elmer G. Schmidt, showing "Fishing from Monterey Wharf;" Alberte Spratt, a modern water-color called "Trek;" and M. DeNeale Morgan, "Her Early Morning Light," which is being admired and has received recognition for its quality.

Rem Remsen's picture of Monterey local color is causing much discussion at the Bohemian Club exhibit. It is a picture so realistic that the odor of fish is noticeable to those familiar with Monterey, or is it pure imagination? I say yes! the reaction is fish.

The Carmel Art Association has had its first Sunday afternoon tea; a very informal and enjoyable affair. Mrs. Judson presided at the tea-table and had able assistants. Among the prominent people present was Edda Maxwell Heath, a marine artist from New York, who is expecting to spend a year or more here studying our coast, which is so different in color from the East.

BEAR IN MIND THE
SUNDAY AFTERNOON TEAS
AT THE ART GALLERY - - - FOUR O'CLOCK



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On Court and Field

ABALONE LEAGUE DOINGS

Last Sunday, the proud Reds lost their first game to the Tigers. Sunday next the Reds and Shamrocks will battle for the lead of Group 1.

The Robins, of Group 2, downed the Giants and scored a badly needed game—the first of the season.

The Shamrocks vs. Sharks contest was one of the finest exhibitions of team-work ever given by two Abalone League nines. Air-tight baseball was played by both teams, the Shamrocks finally winning out by one run.

Sunday scores were:

Tigers 19, Reds 12
Shamrocks 2, Sharks 1
Robins 19, Giants 9
Pirates 10, Crescents 4

League Standing

ABC Group

Team	W	L
Reds	3	1
Shamrocks	3	1
Sharks	1	3
Tigers	1	3

XYZ Group

Team	W	L
Pirates	4	0
Crescents	2	2
Giants	1	3
Robins	1	3

The consensus of opinion among the fans who crowd Staniford's Corner nightly seems to be that Fred Machado of the Pirates has so far been the Babe Ruth of the season.

His batting average as worked out unofficially is .800; Don Hale of the Reds is a close second with .797.

SOLDIER POLOISTS BITE THE DUST

In the second game of the junior championship series played at Del Monte Field Monday, the El Cerritos four of San Mateo out-generaled and out-played the Army squad of the 11th Cavalry.

Lieutenant Read's mallet-work and horsemanship was conspicuous throughout the game, the cavalrymen owing their early four-point lead in great measure to him.

Charlie Christin, riding Number One for El Cerritos, played brilliantly during the second half, when the San Mateo four rallied and accumulated five goals.

The deciding game of the junior series will be played Thursday afternoon.

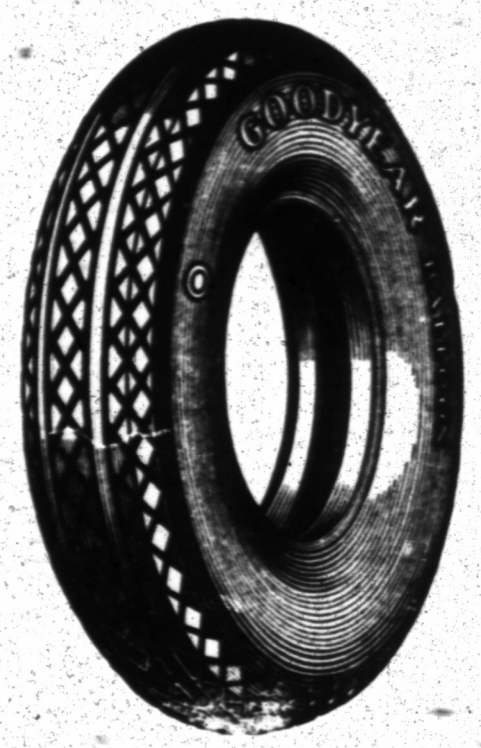
CLAY PIGEONS FLY

These are busy days at the traps of the Del Monte Gun Club, 150 guns from all parts of the United States blazing away in the final events of the Grand Midwinter Handicap.

Local men scored recently as follows, each column representing one hundred targets:

O. N. Ford 99—97; W. J. Duddleson 94—83; Dr. J. H. Bradford 93—96; A. Elasho 99—99; H. B. Brewington 96—94.

SEALS OF SAN FRANCISCO:
WELCOME TO OUR MIDST!
The Abalone League



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